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In Gallery XI some changes have been made in the Cleveland-owned etchings, landscapes replacing certain figure subjects so that the present exhibit comes more under the head of "Landscape Etching from Dürer to Whistler," the subject of Mr. Carrington's lecture on the evening of April twelfth.

Gallery II has been rearranged to provide for the exhibition of a number of recent accessions, including sketches by Kenyon Cox and two modern Japanese paintings presented (with another shown in Gallery XIV) by Mr. and Mrs. H. F. Lyman and only recently received from Japan, where they were sent to be properly mounted. Two painted doors of the Kamakura period (1200-1400 A.D.) are also shown for the first time.

The group of bronzes and marbles by Theodore Rivière have been transferred from Gallery VI, and to these have been added a few bronzes by Seraphin Soudbinine, a young Russian sculptor working in Paris, lent by Miss Loë Fuller.

Gallery XIV has been rearranged to show chronologically the history of Japanese art, mainly by original works but in some cases by reproductions from the *Kokka*. The gallery in its present arrangement is unusually interesting and instructive for those desiring to trace the changing styles in Japanese art.

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#### MAY EXHIBITS

The exhibits for May include the remarkable collection of two hundred and twenty etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, which will be shown in Gallery IX through May and June. This exhibit presents an unusual opportunity to study the wide range of subjects and methods of one of the greatest of all etchers. It has attracted wide attention in New York and Boston, and will be welcomed by all lovers of etchings in or near Cleveland.

The spring exhibit of the Cleveland Society of Artists will be shown during May in Gallery X, and the work of the Chicago Society of Etchers in Gallery XI.

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#### A SUGAR-BOWL BY GEORGE HANNERS

Through the generosity and interest of Mrs. J. H. Breck, the Museum has come into possession of its first example of early American silver. This piece is a caudle cup  $4\frac{3}{4}$  inches high, with a diameter at the lip of 4 inches, weighing 10 ounces 15

pennyweights 21 grains, and has a gourd-shaped bowl with two simple handles, decorated with notched crestings on their upper surfaces. Placed rather low on the bowl there has been engraved in a crude manner a shield about  $1\frac{3}{8}$  inches high.

The caudle cup, usually called in England a porringer, was originally in domestic service, and derived its name from the fact that it was used to hold a warm sweetened and spiced drink called a caudle, spelled in the early days frequently "caudel" or "cawdel." Of English origin, the cup was mentioned as early as the reign of Henry the Eighth, and one of this period, dated 1533, is in the collection of Corpus Christi College, Oxford. In its early form the bowl of the cup was usually embossed and heavily decorated, and was provided with cast silver handles, frequently in the form of figures or elaborate scrolls.

The cup went through various transformations in later years, the decoration changing as well as the form of the vessel. In Charles the First's time a nearly cylindrical body superseded the gourd shape, and the decoration of that period frequently consisted of foliage or embossed palms and acanthus leaves. Later still the bowl was provided with a small splayed base. Covers were seldom provided for these cups, but among the earlier types covered ones are occasionally found. Although at first, no doubt, merely a secular vessel, it soon came to be used for sacramental service, and though seldom found in the parishes of the Church of England it is frequently met among the plate owned by the various non-conformist bodies in the old country.

It was natural, therefore, that in the Colonies it should be used as a communion cup, and most of the examples in this country are owned by various church societies. Not a few caudle cups are, however, still prized as heirlooms in private families, and if used by them no doubt see service as sugar-bowls, their shape and size being convenient for that purpose.

One of the charms of our early American silver is the simplicity of design, symbolical of the simple life led by the Colonists. This new gift is typical of this simplicity, and its undecorated body and handles are devoid of all suggestions of elaboration. It depends on its beauty of line and surface for its appeal to the eye and to the imagination.

Its maker, George Hanners, was one of the group of silversmiths for which Boston was famous in the eighteenth century. He was the son of Robert and Hanna (Matson) Hanners, born in Boston in 1696. He married Rebecca Peirson, and died in 1740, leaving, for those days, a comfortable estate valued at £2667.11.11. His brother Benjamin married Mary, daughter of William Simpkins, the goldsmith, and his son, George (born in 1721 and died in 1760), was also a silversmith. His family, therefore, seems closely bound up with this respectable craft.

But little more is known of Hanners, except that he was an excellent craftsman and examples of his early work are eagerly

**G HANNERS**

sought by museums and collectors. His pieces were marked usually with one of the symbols



here shown, which in accordance with the usual practice of early silversmiths were impressed upon the silver by means of a die or punch.

Another mark, found on smaller pieces, namely: **GH** is supposed to be his, but as yet has not been definitely identified with him.

The Museum is to be heartily congratulated on this acquisition, which it is hoped is but the forerunner of many other gifts of work by our early silversmiths.

HOLLIS FRENCH.

#### PHILHARMONIC ORCHESTRA'S *CONCERT INTIME*

It has always been an aim of The Cleveland Museum of Art to correlate the arts in every way possible. It remained for the kindness of Mr. Josef Stransky, however, to show the possibility which the Museum offers as an ideal place for orchestral music. Months ago, when Mr. Stransky first visited the Museum, he expressed the desire to present, at some time, a program in the Garden Court.

This tentative suggestion took definite form on the afternoon of March 14, when forty-nine members of the Philharmonic Orchestra, under Mr. Stransky's magnetic leadership, rendered a forty-five-minute program which was greatly enjoyed by a group of Fellows and Officers of the Museum. The Orchestra was seated at the west end of the Garden Court, under and in front of the loggia, the audience being seated at the other end of the Court and in the Rotunda.



The Joseph Hunt Breck Family Sugar-Bowl  
Made by George Hanners, Boston, 1696-1740  
Gift of Mrs. J. H. Breck